DOCUMENT RESUME

ED 151 524 08 CE 014 978

AUTHOR Friedberg, Jerry; Stella, Phillip.
TITLE An Analysis of the Radio Program Manager Occupation.
INSTITUTION Ohio State Univ., Columbus. Trade and Industrial Education Instructional Materials Lab.
SPONS AGENCY Office of Education (DHEW), Washington, D.C.
PUB DATE [76]
NOTE 105p.; Not available in hard copy because of reproducibility problems

EDRS PRICE MF-$0.83 Plus Postage. HC Not Available from EDRS.
DESCRIPTORS Broadcast Industry; Broadcast Television; Communication Skills; Decision Making Skills; *Employment Qualifications; Job Analysis; *Job Skills; Mathematical Concepts; Number Concepts; Occupational Information; Performance Criteria; Personnel Management; Problem Solving; Program Administration; *Programing (Broadcast); Program Planning; *Radio; Scientific Concepts; Secondary Education; Senior High Schools; Skill Analysis; *Task Analysis; Task Performance; Television; Vocational Education

ABSTRACT

This occupational analysis data was assembled to help broadcasting arts teachers develop a course of study in program management for junior and senior high school students. Following a job description for a program manager, the remainder of the content in standard task analysis format presents an analysis of nine program management duties (tasks). Each of the nine duties is broken down into its components (one or more sub-tasks) and for each sub-task the following are given: task statement; tools, equipment, materials, objects acted upon; steps; safety-hazard; decisions; cues; errors; science skills/concepts; math-number systems skills/concepts; and communications (includes performance modes, examples, and skills/concepts). The program management duties covered are announcing/performing, promotion, news/weather/sports programming, public affairs programming, continuity, music programming, production operations, program management, and personnel management. (EM)

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CE014978 ED151524

AN ANALYSIS OF THE RADIO PROGRAM MANAGER OCCUPATION

Developed By

Jerry Friedberg
Scott High School
2400 Collingwood
Toledo, Ohio 43620

Phillip Stella
Normandy High School
2500 W. Pleasant Valley
Parma, Ohio 44134

The Instructional Materials Laboratory
Trade and Industrial Education
The Ohio State University

"The activity which is the subject of this report was supported in whole or in part by the U.S. Office of Education, Department of Health, Education, and Welfare. However, the opinions that are expressed herein do not reflect the position or policy of the U.S. Office of Education, and no official endorsement by the U.S. Office of Education should be inferred."

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PREFACE

Broadcasting arts are taught as a one or two year program designed for high school juniors and seniors who have a career objective in the fields of either radio, television, and/or allied areas.

The program generally operates in an in-school setting, utilizing the school's radio and/or television studio for laboratory experiences. Classroom instruction focuses in on the fundamentals of all broadcasting areas. For this analysis, we have targeted in on the program management functions usually found in commercial and/or non-commercial radio stations.

In describing the program management duties, we have made several operational decisions that broadly define the programming functions generally performed in a radio broadcasting facility. They are announcing, promotion, news, public affairs, continuity, music, production, programming and personnel management. The tasks performed in each of these areas have been analyzed according to a standard task analysis format.

The size and organization of a given radio station will determine how many of the individual tasks a program manager will actually perform and how many will be supervised. As an individual progresses towards the position of program director, that individual will perform many, or all, of the tasks indicated in this analysis.

We offer this task analysis as a guide to assist broadcasting arts instructors in developing their own unique curricula. It is our sincere hope that this will be used effectively in preparing students for their career objectives.

ACKNOWLEDGEMENT

Acknowledgement is extended to the following persons who provided valuable assistance in the development of this analysis.

Carol R. DiPietro – Communications
Diana Buckeye – Mathematics
Ted Gerber – Sciences

Special mention and acknowledgement is extended to William Ashley, Faith Justice and Charles Smithson for their assistance and guidance during the development of this analysis.

Acknowledgment is extended to the following I. M. L. staff members for their role in conducting the workshops; editing, revising, proofing and typing the analyses.

Faith Justice	Research Associate
Sheila Nelson	Administrative Assistant
Marsha Opritza	Editorial Consultant
Rita Buccilla	Typist
Peg Bushelman	Typist
Carol Fausnaugh	Typist
Mindy Fausnaugh	Typist
Rita Hastings	Typist
Carol Hicks	Typist
Sue Holsinger	Typist
Barbara Hughes	Typist
Carol Marvin	Typist
Patti Nye	Typist
Kathy Roediger	Typist
Mary Salay	Typist

JOB DESCRIPTION

The radio program manager is primarily responsible for the supervision of all the programming functions performed in a radio station. These functions include all those activities necessary for the operation of a radio station not otherwise found in the engineering or sales related areas.

The duties of the program manager may include actual performance of tasks as well as their supervision. The areas include: announcing, promotion, news, public affairs, music, continuity, production, programming and personnel management.

The performance of specific duties is related to station size, format, and market.

Duty A

ANNOUNCING/PERFORMING

1 Announce continuity
2 Host local program/personality (music)
3 Host local program/talk - phone
4 Host local program/talk - interview
5 Make personal public appearances

(TASK STATEMENT) ANNOUNCE CONTINUITY

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON

Announcer
Copy
Microphones
Tape
Recorder
Production Engineer
Control Board
Sources of Recorded Music
Stop Watch
(Studio)

STEPS

1. Get copy from continuity department
2. Practice voicing of copy
3. Timing the continuity
4. Read for voice level
5. Execute copy
6. Evaluate
7. Redo if necessary

(If live, or ... steps 6 - 7 and Decisions, Cues, and Errors that apply to steps 6 - 7)

8. If live, develop techniques for dealing with errors and time problems.

SAFETY – HAZARD

Hoarse throat

DECISIONS

1. Determine mood and pace of continuity
2. Decide if copy should be edited for time.
3. Decide if copy should be edited for content.
4. Decide whether to redo taping.

CUES

Amount of words in continuity
Semantics
Instructions
Copy too long for time allotted
Weak wording, grammar and misinformation
Ineffective delivery reaction of other personnel involved with commercial

ERRORS

Copy can be ineffectual
Copy can be unsatisfactory to client
Too short for time allotted
Too long for time allotted
Key words might be left out
Unsatisfactory words or errors might be left in
Recorded copy might be substandard
Unsatisfactory to client

(TASK STATEMENT) ANNOUNCE CONTINUITY

SCIENCE	MATH – NUMBER SYSTEMS
Voice and articulation principles Phonetics Breathing	Basic word per minute measurement

COMMUNICATIONS

PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS
Reading	Copy continuity	Vocabulary/word recognition
Writing	Copy continuity	Punctuation discrimination
Listening	Recorded copy continuity	Grammar, phonetic transposition/transcription
Speaking	Copy continuity	Discrimination in listening/understandability
Seeing	Copy continuity	Quality/tone/accuracy
		Articulation, Audience awareness
		Inflection
		Sight Recognition

(TASK STATEMENT) HOST LOCAL PROGRAM/PERSONALITY (MUSIC)

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON

Host/personality
Control board
Microphone
Headsets
Turntables
Tape machines
Records
Recorded audio sources
Show biz "gimmicks"
Clock
Copy
Play lists
Telephone

STEPS

1. Arrive at station
2. Check in/pick up log (only if sign-on personality)
3. Gathers together, play list, copy, records or carts, and gimmicks, plus coffee. Goes through sign-on procedure if necessary. If not sign-on, relieve personality on duty and take control position.
4. Sign-on program log.

NON-SEQUENTIAL ACTIVITY STEPS
Operate pots, levels
Read news, weather
Read commercial/continuity
Play recorded music
Talk to listeners/schtick
Give time/temperature
Operate equipment
Take network feeds
Sign-off log at shift completion
Prepare next shift
Sign station off air if necessary
Note: most air shifts are 4 - 6 hours long; for remainder of work day, host may be involved in one or more of the following capacities: selling/PR/mail-phone answering/music director/public affairs director/prepare play lists, etc.

SAFETY – HAZARD

Electric shock
Fatigue
Hoarse voice

DECISIONS

1. Determine play list if host perrogative
2. Determine host personality (schtick)
3. Determine "filler material" etc.

CUES

What listeners want or like; what market will bear; what time segment demographics apply to shift
What particular audience responds to; what host is effective with.
What will fill a short dead space

ERRORS

Alienate listeners – lose audience and ultimately revenue
Alienate listeners – lose audience and ultimately revenue
Dead air/loose board. Sloppy sound.
Turntable – wrong speed
Misprounuciation of words

(TASK STATEMENT) HOST LOCAL PROGRAM/PERSONALITY (MUSIC)

SCIENCE	MATH – NUMBER SYSTEMS
Principles of audience analysis/ascertainment Psychology and sociology relating to gaining and maintaining listener interest and loyalty Political science applied to current events Behaviorial science applied to how people react Voice and articulation Breathing Phonetics Articulation	Basic time measurement

COMMUNICATIONS

PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS
Reading Speaking Seeing Sensitivity	Copy/log/continuity (anything written) filler material Copy/continuity/filler/ad libs Cues/visual commands/copy/scripts/printed matter continuity Being aware of your effectiveness	Word recognition/vocabulary, punction discrimination Articulation, audience awareness, inflection, tone Sight recognition/accuracy Effectiveness/T.A.

(TASK STATEMENT) HOST LOCAL PROGRAM/TALK – PHONE

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON

Host
Control board
Microphone
Headsets
Turntables
Tape machines
Records
Recorded audio sources
Show biz "gimmicks"
Clock
Copy
Telephone

STEPS

1. Arrive at station
2. Check in (pick up log – if sign-on)
3. Gather together copy, scripts, notes, and music
4. Go through sign-on if necessary
5. If not sign-on, relieve previous air personality – take control position – sign-on log.

NON-SEQUENTIAL ACTIVITY STEPS

a. Operate board, recorders, microphones, turntables
b. Read any news, copy, continuity, filler material
c. Give time and temperature
d. Play music
e. Talk to listeners
f. Talk on phone – make and answer calls
g. Change topics for call-ins
h. Take network or syndicated feeds
i. Use tape delay

6. Sign-off log at shift completion/sign-off station
7. Prepare next shift

Note: Most air shifts are 4 - 6 hours. For the remainder of the normal 8-hour day, host may be involved in one or more of the following capacities: sales/PR/mail-phone answering, music, public affairs, news, and program director, etc.

SAFETY – HAZARD

Electric shock
Fatigue
Hoarse voice
Beligerant/violent guest
Threats of personal violence from audience

DECISIONS

1. Determine host personality – style – schtick
2. Determine appropriate subject matter for talk – call-ins
3. Decide if caller is likely to offend, libel, use obscene language. Therefore, decide if caller should be cut off or tape delay used

CUES

What listeners want, like, need: what market will tolerate, what time segment demographic factors apply to shift. What is timely, interesting, provocative, newsworthy

What caller is saying, nature of caller's personality, experience – rule of thumb, "caller sounds like a nut"

ERRORS

Alienate listeners, offend; lose audience – ultimately lose revenue
Alienate listeners, offend; lose audience – ultimately lose revenue.
Alienate – offend audience, libel station, people, sponsor, get station in legal difficulty, lose job and license.

(TASK STATEMENT) HOST LOCAL PROGRAM/TALK – PHONE

SCIENCE	MATH – NUMBER SYSTEMS
Principles of audience analysis/ascertainment Psychology and sociology relating to gaining and maintaining listener interest and loyalty Political science applied to current events Behaviorial science applied to how people react Voice and articulation Breathing Phonetics	Basic time measurement Basic telephone dialing skills (codes)

COMMUNICATIONS

PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS
Reading	Copy/log/continuity/filler	Word recognition, vocabulary, punctuation discrimination
Speaking	Copy/continuity/filler	Articulation, audience awareness, enunciation, inflection, tone
Seeing	Copy/continuity/printed matter	Sight recognition/accuracy
Sensitivity	Being aware of your effectiveness and audience reaction	Effectiveness/T.A.
Talking	Communicating on phone	Articulation, audience awareness, inflection, tone
Listening	Understanding what is being said on phone	Discrimination of important and unimportant information, concentration - auditory discrimination
20		21

(TASK STATEMENT) HOST LOCAL PROGRAM/TALK – INTERVIEW TYPE

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON

Host
Guest(s)
Microphones
Headsets
Clock
Telephone
Copy/scripts/filler material etc.

STEPS

Note: It is assumed that the interview/discussion program takes place in a studio (not in the control room) and is a program entity – not a shift.

1. Prepare show – research topics and guests, write questions, topics.
2. Greet guest(s) and make them feel comfortable
3. Go over program with guest(s) (take additional notes); explain operating procedures, microphone techniques, breaks, etc.
4. Introduce show and guest(s)
5. Begin question – answer – conversation
6. Take breaks for commercials, news, feeds, as log indicates.
7. Conclude show – thank guest(s)
8. After show, thank guest(s) and say good-bye
9. If show is not live – evaluate and redo if necessary
10. Prepare next show

Note: Talk/interview programs may run from five minutes to 2-3 hours. For remainder of work day, host may be involved in one or more of the following tasks: air personality news/programming/PR/sales, etc.

SAFETY – HAZARD

Hoarse throat
Personal violence from beligerant, violent, or hostile guest
Personal violence from offended or hostile listener.
Loss of job and license
Legal difficulties, suits

DECISIONS

1. Determine tone, direction, content of program
2. Decide which guest(s) to have for particular show or topic
3. Determine if guest(s) is cooperative, hostile, beligerant, violent
4. Decide when to ask next question
5. Determine if guest(s) is rambling, going off on tangent, being evasive
6. Decide if guest(s) is libeling, offending, being obscene or fraudulent.
7. Decide to redo show if taped

CUES

Timely topics, newsworthy, interesting

Appropriately interesting, knowledgeable guests, able to deal subject
Guests background; displayed and implied attitude, reputation relationship to subject matter
Listen for natural pause, end of thought; answer too long.

Listen to answer – relationship to topic, interest level, relationship to other guests, subjects
Knowledge of laws and rules; listening to answer; knowledge of subject
Station standards; good judgement, guest reaction

ERRORS

Program could be dull, uninteresting, lose audience and revenue
Guests could be uninteresting, ignorant, result in poor ineffective show – lose audience and revenue
Guest could be uncooperative, violent, hostile – result in controversy, ineffective program; lose audience and revenue
Show loses interest, direction of topic suffers, gets bogged down
Show loses interest, direction of topic suffers, gets bogged down
Guest could libel, slander, defraud, mislead – station could be in trouble, offend listeners, lose ratings and revenue
Program could be dull, uninteresting, lose audience and revenue, guest dissatisfied

(TASK STATEMENT) HOST LOCAL PROGRAM/TALK – INTERVIEW TYPE

SCIENCE	MATH – NUMBER SYSTEMS
Principles of audience analysis/ascertainment Psychology and sociology relating to gaining and maintaining listener interest and loyalty Above also relates to guest/host relations Political science applied to current events Behaviorial Science applied to how guests react Voice and articulation Breathing Phonetics Kinetics	Basic time measurement

COMMUNICATIONS

PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS
Speaking	Interview script/continuity	Articulation, enunciation, inflection, tone, guest awareness
Reading	Interview script/continuity	Word recognition, vocabulary, punctuation discrimination
Seeing	Guest reaction/facial-kinetic movement	Inference/accuracy poise
Talking	Communicating to guest(s)	Articulation/enunciation, awareness, inflection, tone
Listening	Understanding what is being said	Auditory discrimination/concentration, discrimination of important and unimportant information
Sensitivity	Being aware of your effectiveness and guest reaction	Transactional Analysis

(TASK STATEMENT) MAKE PERSONAL PUBLIC APPEARANCES

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON

Personality
PR materials – pictures, bumper stickers, give aways, station promotion material
Script – copy – notes – gimmicks
Appropriate clothing/costume

STEPS

Note: It is assumed that the contacts and arrangements have been made by the PR/promotion department and not by the personality..

1. Arrive at specified location
2. Meet contact – go over details
3. Begin appropriate activity for specific appearance situation
4. End event

Note: Public appearances include merchandising at local sponsors, civic events, parades, contests, pagents, sporting events, political rallys, dances, shows, charitable activities, (walkathons, bikeathons, etc.) auctions.

SAFETY – HAZARD

Travel accident en route
Exhaustion
Violence from audiences – hostile, vindictive people
Injury from over eager fans
Voice strain
Sports – activity related injury

DECISIONS

1. Determine attitude displayed toward audience – "act"

2. Determine format of presentation – scripting if necessary
3. Determine PR materials/give aways to be distributed
4. Decide response to overzealous or hostile audience member

5. Decide on personal appearance – clothing, looks, etc.

CUES

Make up of audience – age, maturity, nature of event

Nature of event
Size and make up of expected audience
Visible attitude – activity of audience member

Good taste, audience make up, nature of event

ERRORS

Offending audience – lose listeners, bad PR for station, lose job
Ineffective performance
Wrong or insufficient give aways – poor impression
Personal injury or embarrasing incident – bad impression and poor PR
Bad image; offending audience – lose listeners, bad PR for station lose job.

(TASK STATEMENT) MAKE PERSONAL PUBLIC APPEARANCES

SCIENCE	MATH – NUMBER SYSTEMS
Behaviorial Science applied to audience reaction Political science applied to current events Sociological science applied to socio/economic make up of audience Audience analysis prior to appearance Psychology applied to (a) audience reaction (b) audience interest Articulation/enunciation Kinetics	Counting Basic time measurement

COMMUNICATIONS

PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS
Speaking Talking	Ad/lib or script Interaction between audience and personality	Articulation, enunciation, inflection, tone Articulation, inflection, tone, enunciation, persuasion, poise, awareness
Reading	Script	Word recognition, vocabulary, punctuation,discrimination inference, accuracy, poise
Seeing Listening Sensitivity	Audience reaction – kinetics – facial expression Understanding what is being said Being aware of your effectiveness and audience reaction	Auditory discrimination – concentration Discrimination of important information T.A.

Duty B

PROMOTION

1 Develop on-air promotional materials
2 Develop promotional materials for other media
3 Promote station to the general public

(TASK STATEMENT) DEVELOP ON-AIR PROMOTIONAL MATERIALS

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON

PR director
Writers
Production studio
Announcer
Recorded music
Jingles
Information on local programming schedules and details (network and syndicated)
Writing materials
References

STEPS

1. Select program(s) to be promoted (or aspect of station to be promoted).
2. Select format for presentation
3. Brainstorm ideas for promotion
4. Write script(s)
5. Select audio elements (jingles)
6. Produce audio elements
7. Mix audio elements
8. Dub promotion(s) to master
9. Request time slots for air schedule
10. Schedule promotion(s)
11. Air promotion(s)
12. Evaluate effectiveness
13. Redo if necessary

Note: These promos are heard on the given station only.

SAFETY – HAZARD

None

DECISIONS

1. Determine program(s) or aspect(s) to be promoted
2. Decide on format for promotion(s)
3. Determine best idea for promotion(s)
4. Decide audio elements for promotion(s)
5. Specify time slot requests
6. Resolve if promotion effective and successful

CUES

Station need/new programs/ratings/salable features

Program or aspect to be promoted. Music choices, production elements

Ideas generated by brainstorming – most creative

Nature of promotion(s), desired effect

Day parts; availabilities

Ratings; reaction of audience, management

ERRORS

Ineffective promotion, wasted production and air time, deterioration of image
Ineffective promotion, wasted production and air time, deterioration of image
Ineffective promotion, wasted production and air time, deterioration of image
Ineffective promotion, wasted production and air time, deterioration of image
Ineffective promotion, wasted production and air time, deterioration of image
Ineffective promotion, wasted production and air time, deterioration of image

(TASK STATEMENT) DEVELOP ON-AIR PROMOTIONAL MATERIALS

SCIENCE	MATH – NUMBER SYSTEMS
Sociology as it is applied to audience needs Psychology as it is applied to audience needs and persuasion Interpersonal communication as applied to persuasion Kinetics (live or on tape) All communication sciences Writing science (art of word weaving) Writing science (art of word weaving, imagery) Advertising techniques	Basic arithmetic skills and concepts Basic time measurement

COMMUNICATIONS

PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS
Reading	Copy/continuity – scripts – evaluative reports – survey material, analysis	Word recognition, punctuation discrimination, vocabulary
Speaking	Copy/continuity – scripts – concepts	Articulation, enunciation, inflection, tone, audience awareness, facial expression
Talking	Other media reps, audience samples, writers, concept designers, promotion development team	Articulation, enunciation, poise, awareness, persuasion
Writing	Copy/continuity, analysis, surveys, scripts, memos, comments, notes	Organization, conciseness, outlining, clarity, spelling spelling grammar, vocabulary, creativity
Listening	Ideas, tapes, proposals, other media reps, director, promotional staff	Concentration, auditory discrimination, discerning important and unimportant information
Seeing – observing	People, reaction to ideas, objects, copy/continuity	Kinetics, accuracy, poise, awareness
Sensitivity	To people, reactions, audience reaction	Interpersonal communication, kinetics, T.A. Advertising techniques

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(TASK STATEMENT) DEVELOP PROMOTIONAL MATERIALS FOR OTHER MEDIA

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON

PR director
Writers
Production studio
Announcer
Recorded music
Jingles
Visuals
Artists
Designers
Billboards
Newspapers
Layout materials
Rate cards
T.V. studio – (See T.V. tasks)
Writing materials
References
Time salesmen

STEPS

1. Select programs or aspects to be promoted
2. Choose medium (media) to utilize
3. Select format for presentation.
4. Brainstorm ideas for promotion
5. Write appropriate script or ad copy – depending on medium
6. Create promotion
   a. T.V.
      (1) Select visuals
      (2) Contract for artwork
      (3) Story board
      (4) Produce audio elements (jingles)
      (5) Send to T.V. station for production
      (6) Produce at station
   b. Institutional (Billboard, transit, newspaper, radio listings)
      (1) Determine artwork
      (2) Produce layout
7. Acquire ad time or space
8. Run promotion
9. Evaluate effectiveness
10. Modify if necessary

Note: promotion department also usually handles releases relating to programs, personalities, awards, special activities. These are usually sent to Radio/T.V. departments of newspapers with hopes of getting print coverage.

SAFETY – HAZARD

None

DECISIONS

1. Determine program(s) or aspect(s) to be promoted
2. Choose medium (media)
3. Determine idea
4. Choose elements (T.V. or institutional)
5. Determine best buy – amount and location
6. Deliberate effectiveness of campaign

CUES

Station needs/new program ratings/salable features

Budget/media effectiveness – coverage and frequency/cost per thousand rate

Creativity/ ideas generated/relationship to media.

Medium/content/nature of promotion/creativity/visual appeal

Medium/rates/market/budget

Ratings/audience reaction/management

ERRORS

Ineffective promotion – wasted money – ineffective media campaign – deterioration of image.
Ineffective promotion – wasted money – ineffective media campaign – deterioration of image – ineffective use of media – ineffective buy.
Ineffective promotion – wasted money – ineffective media campaign – deterioration of image.
Ineffective promotion – wasted money – ineffective media campaign – deterioration of image.
Ineffective promotion – wasted money – ineffective media campaign – deterioration of image – ineffective use of media – ineffective buy.
Ineffective promotion – wasted money – ineffective media campaign – deterioration of image.

(TASK STATEMENT) DEVELOP PROMOTIONAL MATERIALS FOR OTHER MEDIA

SCIENCE	MATH – NUMBER SYSTEMS
Sociology as it is applied to audience needs Psychology as it is applied to audience needs and persuasion Interpersonal communication as applied to persuasion Kinetics (live or on tape) All communication sciences Writing science (art of word weaving) Advertising techniques	Basic arithmetic skills and concepts Basic time measurement

COMMUNICATIONS

PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS
Reading	Copy/continuity – scripts – evaluative reports – survey material – analysis Copy/continuity – scripts – concepts	Word recognition, punctuation discrimination, vocabulary
Speaking		Articulation, enunciation, inflection, tone, audience awareness, facial expression
Talking	Other media reps, audience samples, writers, concept designers, promotion development team	Articulation, enunciation, poise, awareness, persuasion
Writing	Copy/continuity, analysis, surveys, scripts, memos, comments, notes	Organization, conciseness, outlining, clarity, spelling, spelling grammar, vocabulary, creativity.
Listening	Ideas, tapes, proposals, other media reps, director, promotional staff	Concentration, auditory discrimination, discerning important and unimportant information
Seeing – observing	People, reaction to ideas, objects, copy/continuity	Kinetics, accuracy, poise, awareness
Sensitivity	To people, reactions, audience reaction	Interpersonal communication, kinetics, T.A. Advertising techniques

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(TASK STATEMENT) PROMOTE STATION TO GENERAL PUBLIC

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON

PR director
Personalities
Visitors
Merchants
Giveaways – posters, play lists, pictures, bumper stickers, buttons, records
Portable studio (for discos)
Writing materials
Ratings

STEPS

A. Personality public appearance
   1. Process requests for appearance
   2. Make arrangements with personality
   3. Gather appropriate giveaways
   4. Solicit media coverage if applicable
   5. Promote if applicable
   6. Accompany personality to event if necessary
B. Giveaways
   1. Select appropriate giveaway items to promote station – buttons, bumper stickers, play lists, pictures, clothing, merchandising gimmicks for retailers.
   2. Aquire items
   3. Select distribution methods and locations (record stores, head shops)
   4. Promote availability of giveaways
   5. Evaluate effectiveness
C. Field trips to station
   1. Establish station visit policy
   2. Assign person to duty
   3. Route requests through above person and schedule them
   4. Establish giveaway policy
   5. Acquire sufficient giveaways if deemed necessary

Note: Public appearances include: concerts, speaking engagements in schools, fairs, parades, charitable activities, dances for merchandising client – commercial establishments as well as station. Personalities can appear at stores, malls, trade shows and fairs, concerts, etc.

SAFETY – HAZARD

Possible travel accidents
Personal injury to personality from fans
Exhaustion
Personal injury to visitors on field trips

DECISIONS

1. Determine viability of request
2. Decide appropriate personality
3. Determine giveaways
4. Choose media to solicit
5. Ascertain which giveaways applicable to station
6. Decide appropriate distribution methods and locations
7. Determine effectiveness of promotional giveaways
8. Determine visitation policy (size of groups, age, days, times)

CUES

Requesting group/station policy/total requests
Nature of request/availability

Need/audience/policy
Nature of event and personality
Budget/promotional needs/audience/availability of giveaways/cost
Willingness of distributor, location of distributor, effectiveness of methods
Continued requests for item visibility
Requests, size of station and staff

ERRORS

Bad community relations/overutilization of personnel.
Bad community relations/overutilization of personnel. ineffective promotion
Was bad or ineffective giveaways
Ineffective promotion.
Ineffective use of budget/ineffective promotion

Ineffective use of budget/ineffective promotion

Ineffective use of budget/ineffective promotion
Bad PR, overworked staff, community disinterest

(TASK STATEMENT) PROMOTE STATION TO GENERAL PUBLIC

SCIENCE	MATH – NUMBER SYSTEMS
Sociology as it is applied to audience needs Psychology as it is applied to audience needs and persuasion Interpersonal communication as applied to persuasion Kinetics (live or tape) All communication sciences Writing science (art of word weaving)	Basic arithmetic skills and concepts Basic time measurement Statistics – sampling – analysis

COMMUNICATIONS

PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS
Reading	Copy/continuity – scripts – evaluative reports – survey material, analysis	Word recognition, punctuation discrimination, vocabulary
Speaking	Copy/continuity – scripts – concepts	Articulation, enunciation, inflection, tone, audience awareness, facial expression
Talking		Articulation, enunciation, poise, awareness, persuasion
Writing	Other media reps, audience samples, writers, concept designers, promotion development team Copy/continuity, analysis, surveys, scripts, memos, comments, notes	Organization, conciseness, outlining, clarity, spelling, spelling grammar, vocabulary, creativity
Listening	Ideas, tapes, proposals, other media reps, director, promotional staff	Concentration, auditory discrimination, discerning important and unimportant information
Seeing – observing Sensitivity	People, reaction to ideas, objects, copy/continuity To people, reactions, audience reactions	Kinetics, accuracy, poise, awareness Interpersonal communication, kinetics, T.A. Ability to interpret ratings

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Duty C

NEWS/WEATHER/SPORTS PROGRAMMING

1 Develop news/weather/sports programming
2 Develop editorials/commentaries

(TASK STATEMENT) DEVELOP NEWS/WEATHER/SPORTS PROGRAMMING

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON

Personnel
- Reporters – correspondents – writers – editors – stringers – presenters

Equipment
- News control studio, recording devices, cassette, reel, cart, microphones, control board, remote transmitter and receiver (i.e. marti unit), pencils, papers, notes, typewriters, telephone–directory, police scanners – C.B. units, teletype – news service network feeds

Supplies
- newspapers, reference materiels, future filing system, releases, city maps, filing/storage cabinet, office furnishing, coffee

STEPS

1. Gather news information
   a. Locate newsworthy material future file, scanner, phone tips, stringers, newspaper, phone investigation of news sources – police, fire, press conference, news service
   b. Confirm details, investigate, research
   c. Go to source
   d. Gather information – write notes, record information, get materials, talk to news sources, ask questions, interview
2. Write news story
   a. Time stories
   b. Write story in radio news style
   c. Include actuality (if any)
   d. Review and coordinate facts and information
   e. Assemble all stories in order of importance and newsworthiness. Include all recorded, edited actualities.
3. *Present news
   a. Read news script in order or intro spots, feeds
   b. End news cast on time

*Note: Refer to Announcing Task for details relating to announcing/delivery steps and information in presenting news

SAFETY – HAZARD

On location
- Travel accidents en route
- Hazardous condition at location – fire, shooting, natural disaster
- Personal violence from news sources, police, crowd

In station
- Nothing unusual

DECISIONS

1. Decide what events/situation are newsworthy – determine priority
2. Determine if information/details are accurate and sufficient
3. Decide sources of needed information
4. Determine length and content of story
5. Decide priority of stories and actuality, insertion and filler for backup

CUES

Importance of events/situation to listeners (interest, timeliness, locality) availability of reporting staff/equipment

Facts and information available; sufficient source verification; common sense

Availability of sources; status of source (go to person in charge or spokesperson)

Relative length of news cast, information available, importance of story

Length of actual news time format and style of program

ERRORS

News cast could be uninteresting – noncompetitive – loss of audience and ultimately revenue

Inaccurate reporting – law suits, loss of revenue and ultimately license. Loss of revenue

Misinformation, biased information, wasted time.

Story too long for show, for its worth; stretching material

Disjointed ineffective news cast, loss of audience and revenue

(TASK STATEMENT) DEVELOP NEWS/WEATHER/SPORTS PROGRAMMING

SCIENCE

Political science applied to current events
Behaviorial science applied to human interest
Overview of the sciences for broad background as is applies to news gathering subject matter

Note: To prepare students to cover news story relating to science subjects (ecology, weather, pollution, space, etc.) it might be useful to develop lists of basic terms or concepts. The same goes for politics, economics, sociology and other social and behavioral sciences. It is not intended that instructor teach sciences, but indicate importance of science concepts and working knowledge as they relate to news items and events.

MATH – NUMBER SYSTEMS

Basic functional understanding of math principles relating to economics, units of measurements, time, percentage.

COMMUNICATIONS

PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS
Reading	Newsworthy material, newspapers, magazines, wire copy, reports, etc.	Word recognition, vocabulary
Sensitivity Writing	To people, reactions, events Stories, reports, analysis, notes, questions, directions, comments	Interpersonal communications, kinetics, T.A. Organization, conciseness, outlining, clarity, spelling, grammar, vocabulary, creativeness,
Listening	To interview, facts, ideas, proposals, news sources, politicians, press related reps.	Concentration, auditory discrimination, discerning important and unimportant information
Speaking*	*See announcing task	Articulation, inflection, enunciation, poise, awareness persuasion
Talking	To sources, leads, tipsters, stringers, police, fire, politicians, press related reps.	
Seeing – observing	Events, activity, reactions, things and objects, people	Dissemination of events, activities, etc., accuracy, poise

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(TASK STATEMENT) DEVELOP EDITORIALS (COMMENTARIES)

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON

Editorialist/commentator
Typewriter
References/books/newspapers
Microphone
Tape recorder
Clock
Telephone and directory
Writing material

STEPS

1. Develop station editorial policy
2. Select subject for editorial
3. Research subject
4. Write editorial draft
5. Edit/rewrite
6. Record editorial – properly identified
7. Contact person/agency involved with subject matter – inform of subject, offer equal time, rebuttal opportunity
8. Air editorial or do live
9. Wait for response/feedback if any
10. Edit rebuttal if necessary
11. Air response/rebuttal if requested within set time limit

SAFETY – HAZARD

Personal violence from irrate listener or affected individual or agency
Loss of job or license
Loss of license for station

DECISIONS

1. Determine overall policy on editorials
2. Decide positon on particular situation to be editorialized
3. Determine who should be contacted for equal time/rebuttal
4. Decide if request for rebuttal is warranted and legitimate.
5. Decide if rebuttal needs to be edited for grammar, profanity, libel, slander

CUES

Management positon, community needs
Station editorial policy, community needs/feelings

Who is involved in or related to subject of editorial

Relationship of requester to subject matter involvement

Rebuttal has grammar errors, profanity, libelous or slanderous elements

ERRORS

Creating community resentment, loss of listener and revenue
Editorial inconsistent with station policy, community alienation, loss of listeners, revenue, sponsor resentment.
Do not fulfill FCC rules on equal time requirement, license could be in jeopardy
Inappropriate rebuttal, embarrassment for station and rebuttor
Loss of license or firing for airing slander, libel, profanity, law suits, weakening issue

(TASK STATEMENT) DEVELOP EDITORIALS (COMMENTARIES)

SCIENCE	MATH – NUMBER SYSTEMS
Political science applied to current events Behaviorial science applied to human interest Overview of the sciences for broad background as it applies to news gathering subject matter (Include note – develop news programming task) *Apply note to editorial concept	Basic functional understanding of math principles relating to economics, units of measurement, time, percentages.

COMMUNICATIONS

PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS
Reading	Newsworthy material, newspapers, magazines, wire copy, reports, etc.	Word recognition, vocabulary
Sensitivity Writing	To people, reactions, events Stories, reports, analysis, notes, questions, directions, comments	Interpersonal communications. Kinetics, T.A. Organization, conciseness, outlining, clarity, spelling, grammar, vocabulary, creativeness
Listening	To interview, facts, ideas, proposals, news sources, politicians, press related reps.	Concentration, auditory discrimination, discerning important and unimportant information
Speaking*	*See Announcing task	Articulation, inflection, enunciation, poise, awareness persuasion
Talking	To sources, leads, tipsters, stringers, police, fire, politicians, press related reps.	
Seeing – observing	Events, activity, reactions, things, objects, people	Dissemination of events, activities, etc., accuracy, poise

Duty D

PUBLIC AFFAIRS PROGRAMMING

1 Develop public service announcements (psa)
2 Develop public affairs programming
3 Evaluate public affairs programming (local, syndicated, network)
4 Ascertain community needs

(TASK STATEMENT) DEVELOP PUBLIC SERVICE ANNOUNCEMENTS (PSA)

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON

Writer – producer
Typewriter/pencils/paper
Telephone/directory
Materials – information from public service agencies, community, civic, religious, service organizations.
Listing of public service groups, agencies, etc.
Announcer
Recording equipment
Production studio
Music for background – recorded

STEPS

1. Respond to contact for PSA from community agency, group, etc.
2. Select particular subject matter for PSA – if station or agency initiated
3. Gather necessary information – research
4. Write PSA (not otherwise prewritten)
5. Get PSA approved by agency if material not originally sent in
6. Produce spot (with voice(s), music, sound effects, etc. See announcing task, same with pre-written PSA)
7. Request air time from program director and traffic (some applies for pre-produced PSA's distributed by agencies).
8. Air PSA's

SAFETY – HAZARD

None

DECISIONS

1. Determine who to contact for PSA information
2. Decide if request for PSA is valid (non-commercial, in public interest, legitimate)
3. Decide recipients of PSA time slots
4. Decide if PSA should be recorded by representative of group involved

CUES

What is subject matter – which agency, group, person is involved?
Is it in public interest, non-profit, legal, coming from real community group?

Limited PSA availability, valid requests, timeliness and scope of announcement
Is representative recording relevent? Is representative competent?

ERRORS

Misinformation, erroneous PSA, inefficiency

PSA will be false, in error, based on illegal or commercial ventures, dealing with groups generally not in keeping with audience make up, taste, needs.
Too many spots for time slots, invalid PSA's

Unnecessary or unprofessional recording job

(TASK STATEMENT) DEVELOP PUBLIC SERVICE ANNOUNCEMENT (PSA)

SCIENCE	MATH – NUMBER SYSTEMS
Behaviorial science applied to human interest Interest communication Psychology applied to persuasion and interest Generation	Basic time measurement Basic counting

COMMUNICATIONS

PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS
Reading	Copy/continuity, letters, news releases, fact sheets	Word recognition, vocabulary
Writing	Copy/conintuity, letters, memos, comments, reports	Organization, creativity, conciseness, spelling, clarity, grammar, vocabulary
Listening	Facts, ideas, proposals, sources, press corps, politicians	Concentration, auditory discrimination, discerning important and unimportant information
Speaking*	*See Announcing Task	
Talking	Sources, leads, police, fire, press corps	Articulation, inflection, enunciation, persuasion, poise

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(TASK STATEMENT) DEVELOP PUBLIC AFFAIRS PROGRAMMING

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON

Writer
Director
Typewriter/writing materials
Telephone/directory
Reference materials – list of local community agencies and groups; political, educational, service organizations, survey results on community needs; contact list of key people; filed ascertainment material; advisory committee in community for idea and need generation
Announcer
Recording studio
Production equipment
Background music – recorded

STEPS

1. Establish need for public affairs program (whether community or station generated)
2. Contact group or agency involved and arrange meeting
3. At meeting, brainstorm for ideas, format, details – gather resource materials.
4. Organize material into usable units for individual programs.
5. Write scripts and determine participants and elements
6. Make arrangements w/participants for production
7. Request studio time and production needs
8. a. Develop actualities if needed***
   b. Produce program w/participants*
   (if taped, steps 9, 10, and 11)**
9. Listen to program and critique w/participants
10. Redo if necessary
11. Request air date and time
12. Air program

*Note: For actual production of public affairs program, refer to "Duty - announcer; task - host local program-talk interview type" for details and information.
**Note: If live, steps 9-10-11-12 are not applicable
***Note: Include actualities in production if needed

SAFETY – HAZARD

Safety – none

DECISIONS

1. Determine if valid need exists for public affairs program
2. Determine appropriate group/individual to contact
3. Decide on specific content ideas for program(s)
4. Determine if producted program is effective, interesting and good reflection on station and participants
5. Decide which groups to actively participate with as station or individuals

CUES

Community needs; station commitment validity of proposal

Subject matter of proposal; contacts/agency list

Suggestions of group; areas of high interest or need; timeliness

Relative quality, production and performance errors, interest level; comparison to station standards and previous program.

Needs; make up of groups; areas in which station representatives could make significant contributions

ERRORS

Bad PR, wasting production and air time on unimportant subjects.
Inefficiency; wasted time, poorly produced program

Program produced on weak or uninteresting idea; idea too broad to be effective or too narrow to be interesting

Program could be ineffective; could create bad PR for station or group, sloppy
Poor community PR and goodwill

(TASK STATEMENT) DEVELOP PUBLIC AFFAIRS PROGRAMMING

SCIENCE	MATH – NUMBER SYSTEMS
Bahaviorial science applied to human interest Psychology applied to persuasion and interest generation Basic natural and physical science concepts relating to specific program content Interpersonal communication	Basic time measurement Basic counting

COMMUNICATIONS

PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS
Reading	Scripts/copy, letters, notes, news releases. surveys, fact sheets	Word recognition, vocabulary
Writing	Copy/continuity, letters, memos, comments, reports, scripts	Organization, creativity, spelling, conciseness, clarity, grammar, vocabulary
Listening	Facts, ideas, proposals, sources	Concentration, auditory discrimination, discerning important and unimportant details
Speaking*	*See Announcing Task	
Talking	Sources, contacts, groups, community leaders	Articulation, inflection, poise, dynamics, enunciation, persuasion, enthusiasm

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(TASK STATEMENT) EVALUATE PUBLIC AFFAIRS PROGRAMMING (LOCAL, SYNDICATED, NETWORK)

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON

Director
Telephone/directory
Reference materials – catalogues of available programs, listing of current local programs, survey results on community needs, ascertainment materials
Advisory committee in community
Tape and record players
Program materials – local and syndicated, network

STEPS

1. Establish total on air public affairs time commitment
2. Breakdown commitment into various areas, types, needs of subject matter
3. Examine local output in each area of commitment
4. Evaluate effectiveness of each current local program in serving existing needs – utilize committee
5. Evaluate other available programs (syndicated and network) for each area to fill void.
6. Select new or replacement program types to be locally produced or acquired.
7. Produce new local programs*
8. Acquire and schedule new programs

*Note: See task No. 2, Public Affairs

SAFETY – HAZARD

None

DECISIONS

1. Determine total on-air public affairs time commitment
2. Determine need priority for air time commitment
3. Determine quality and effectiveness of existing local program
4. Decide if alternative programs available would more effectively satisfy needs

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CUES

Community needs – ascertainment, license commitment, management decisions

Community needs – ascertainment, current civic projects

General standards for programming and production; community response, content examination

Comprehensive listing of available programs – in each area, objective analysis of availabilities

ERRORS

Failure to satisfy community needs, license challenge and renewal

Failure to satisfy community needs, license challenge and renewal, inappropriate balance in programming

Public affairs – programs could be weak, poorly done, ineffective.

Ineffective public affairs programming

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(TASK STATEMENT) EVALUATE PUBLIC AFFAIRS PROGRAMMING (LOCAL, SYNDICATED, NETWORK)

SCIENCE	MATH – NUMBER SYSTEMS
Behaviorial science applied to human interest Psychology applied to persuasion and interst generation Basic natural and physical science concepts relating to specific program content Interpersonal communication	Basic time measurement Basic counting

COMMUNICATIONS

PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS
Reading	Scripts/copy, letters, notes, news releases, surveys, fact sheets	Word recognition, vocabulary
Writing	Copy/continuity, letters, memos, comments, reports, scripts	Organization, creativity, spelling, conciseness, clarity, grammar, vocabulary
Listening	Facts, ideas, proposals, sources	Concentration, auditory discrimination, discerning important and unimportant details
Speaking*	*See Announcing Task	
Talking	Sources, contacts, groups, community leaders	Articulation, inflection, poise, dynamics, enunciation, persuasion, enthusiasm

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(TASK STATEMENT) ASCERTAIN COMMUNITY NEEDS

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON

Civic leaders
Community members
Public affairs director
Station managment
Legal council
Surveys
Broadcast engineer or consultant
Phones
Telephone directory
Reference material – survey results compilation, previous ascertainment, FCC guidelines, community group listing, local ordinances
Volunteers or paid part-time employees to conduct survey

STEPS

1. Station manager, public affairs director, program director, to organize plan for ascertainment strategy.
2. Select community representatives.
3. Develop survey format – distribute
4. Consult with each representative regarding community needs and station performance over last renewal period – us
5. Compile results of surveys and consultations
6. Analyze results
7. Write report
8. Submit to FCC with renewal application
9. If deficiencies exist in a community service programming, refer to task statement No. 2, public affairs programs

SAFETY – HAZARD

Travel accidents en route
Fatigue/ulcers
Loss of license

DECISIONS

1. Determine community representatives
2. Decide survey format and distribution
3. Determine if results indicate need for improvement
4. Decide programming to remedy deficiencies

CUES

FCC guidelines, make up of community and size, sample selection

FCC guidelines, community needs, random sample

Statistics and comments

Survey results and analysis

ERRORS

Nonrepresentative group, ineffective ascertainment

Poor survey, ineffective survey, inaccurate result

Inaccurate analysis and report

Future difficulties with subsequent renewal or challenges

(TASK STATEMENT) ASCERTAIN COMMUNITY NEEDS

SCIENCE	MATH – NUMBER SYSTEMS
Behavioral science, political science, sociology-psychology, interpersonal communication, intercultural communication – relating to understanding socio-economic-political make up of community to indicate public service/affairs programming, relating to developing consistent surveying techniques and content, relating to dealing with people in determining success of programming efforts.	Techniques of statistics – statistical analysis; counting, sampling techniques; extrapolation - interpolation; percentages; error factor; accuracy; ordering of numbers, recording of numbers

COMMUNICATIONS

PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS
Talking	Community members, civic leaders, legal council, broadcast consultant/engineer, FCC, volunteers, college people, station personnel	Linguistics, articulation, enunciation, poise, persuastion
Reading	Reports, analysis, surveys, analysis, FCC rules and regulations guidelines, fact sheets	Word disemmination, vocabulary, word recognition comprehension
Writing	Reports, analysis, surveys, analysis, ascertainment papers, letters, memos, comments	Organization, creativity, spelling, conciseness, clarity, grammar, vocabulary, logic
Listening	Facts, ideas, proposals, community sources,	Auditory discrimination, concentration, discerning important and unimportant ideas
Sensitivity	People	Kinetics

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Duty E

CONTINUITY

1 Develop commercial matter
2 Develop original local programming
(non-news, public affairs, public service)

(TASK STATEMENT) DEVELOP COMMERCIAL MATTER

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON

Typewriter/writing materials
Copy writer
Client/agency account exec.
Salesperson
References – dictionary, thesaurus, style manual
Product information – specs.
Pencil
Paper
Product magazines/brochures
Trade magazines

STEPS

1. Meet with client and/or agency account exec. and/or salesperson to determine needs for specific commercial and campaign
2. Establish target and impression, scope, approach for campaign and spot
3. Brainstorm for ideas and audio elements
4. Select most effective ideas to satisfy needs
5. Write spot
6. Select voice(s)
7. Produce audio elements
8. Master – record spot
9. Preview for client, agency, sales department
10. Redo if necessary
11. Air spot according to air time contract.

SAFETY – HAZARD

None

DECISIONS

1. Determine needs for campaign and commercial
2. Decide on target, reach, impression, approach for spot
3. Determine most effective idea and audio element compliment
4. Decide on voice(s)
5. Determine whether to redo spot (or rewrite)

CUES

Client's business situation; market information; competition; nature of product

Intended audience/market; product sales features, competition, client's business situation

Intended audience/market; product sales features, competition, client's business situation.

Needs of spot; what works with intended audience; available talent; budget for fee
Reaction of sales department and/or agency and/or client

ERRORS

Spot may not help client sell product or service; spot may be ineffective

Spot may not help client sell product or service; spot may be ineffective; spot could be clever but ineffective; spot could hit wrong audience

Spot may not help client sell product or service; spot may be ineffective; spot could be clever but ineffective; spot could hit wrong audience
Wrong or ineffective voice for spot

Client dissatisfaction; poor standards for station, eventual loss of revenue

(TASK STATEMENT) DEVELOP COMMERCIAL MATTER

SCIENCE	MATH – NUMBER SYSTEMS
Psychology as it is applied to audience need and persuasion and entertainment Sociology as it is applied to human wants and needs (understanding of) Behaviorial science applied to the human condition Interpersonal communication Maturity/sophistication Writing science (art of word weaving)	None

COMMUNICATIONS

PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS
Reading	All literary works, magazines, newspapers, copy/continuity, scripts, brochures, product specs., etc.	Word recognition, punctuation discrimination, vocabulary
Talking	Other copywriters, management, product people, business people, store owners	Articulation, enunciation, poise, awareness, persuasion
Writing	Copy/continuity, script material, ideas, concepts, analysis of campaign	Organization, conciseness, outlining clarity, spelling, spelling grammar, vocabulary, creativity
Listening	Ideas, concepts, other creative staff, product people, business people, store owners, management, reps, promotional director, program director	Concentration, auditory discrimination, discerning important and unimportant information
Seeing – observing	Events, happenings, people, places, things, concepts, copy/continuity	Kinetics, accuracy, poise, awareness
Sensitivity	The world	Interpersonal communication, kinetics, T.A.
72		73

(TASK STATEMENT) DEVELOP ORIGINAL LOCAL PROGRAMMING (NON–NEWS, PUBLIC AFFAIRS, PUBLIC SERVICE)

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON	STEPS	SAFETY – HAZARD
Typewriter/writing materials References Phone/directory Continuity writer Program director Program log Sales director	1. Meet with program director (and possibly sales manager) to examine local programming. 2. Specify needs for new local programs 3. Brainstorm on ideas and formats for filling needs 4. Select most effective, interesting and salable ideas 5. Generate format and outline specific programs 6. Write program 7. Determine audio elements 8. Produce elements 9. Master program (if taped) 10. Review w/program director 11. Modify or improve if necessary 12. Air program (or do live) 13. Evaluate	None

DECISIONS	CUES	ERRORS
1. Decide if need exists for new local program	Audience needs, programming content, salability, access to subject matter, program director decision	Wasted time snd effort, ineffective programming addition, loss of listeners and revenue
2. Determine best idea for format, content, audio elements	Program needs, audience	Ineffective solution of program needs; wasted time and effort, ineffective programming addition, loss of listeners and revenue
3. Determine audio elements	Program needs, audience	Wasted time and effort, ineffective programming addition, loss of listeners and revenue
4. Decide if program is satisfactory	Station standards: good judgement	Poor program; sloppy image
5. Decide if program is effective	Audience reaction and response, sales department reaction, function in total programming concept	Wasted time and effort, ineffective programming addition, loss of listeners and revenue

(TASK STATEMENT) DEVELOP ORIGINAL LOCAL PROGRAMMING (NON-NEWS, PUBLIC AFFAIRS, PUBLIC SERVICE)

SCIENCE	MATH – NUMBER SYSTEMS
Psychology as it is applied to audience need and persuasion and entertainment Sociology as it is applied to human wants and needs (understanding of) Behaviorial science applied to the human condition Interpersonal communication Maturity/sophistication Writing science (art of word weaving)	None

COMMUNICATIONS

PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS
Reading	All literary works, magazines, newspapers, copy/continuity, scripts, brochures, product specs., etc.	Word recognition, punctuation discrimination, vocabulary
Talking	Other copywriters, management, product people, business people, store owners	Articulation, enunciation, poise, awareness, persuasion
Writing	Copy/continuity, script material, ideas, concepts, analysis of campaign	Organization, conciseness, outlining, clarity, spelling, spelling grammar, vocabulary, creativity
Listening	Ideas, concepts, other creative staff, product people, business people, store owners, management, reps, promotional director, program director	Concentration, auditory discrimination, discerning important and unimportant information
Seeing – observing	Events, happenings, people, places, things, concepts, copy/continuity	Kinetics, accuracy, poise, awareness
Sensitivity	The world	Interpersonal communication, kinetics, T.A.
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Duty F

MUSIC PROGRAMMING

1 Generate play list
2 Maintain music library

(TASK STATEMENT) GENERATE PLAY LIST

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON

Typewriter/writing materials
Music director
Program director
References: record listings – charts, "Billboard," "Variety," "Broadcasting," "R-T.V. Age," (trade publications) record distributor contact list
Local record store sales lists

STEPS

1. Meet with program director to determine or review music format and programming
2. Select method(s) for determining play list or music rotation
   a. Meet with record store sales people to find out what is selling
3. Continually examine music references to decide "airability" of particular music
4. Write play list/music rotation
5. Obtain needed music choices
6. Pull daily music needs
7. Keep record of play list
8. Evaluate music format

Note: Music format and policy will vary and effect role of music director. Some stations have tight play lists determined by record sales and air time; some are more request oriented; some are based on DJ choices. Combination or various methods exist for different day parts or shows.

SAFETY – HAZARD

None

DECISIONS

1. Determine music format and programming
2. Decide on method(s) for determining play list
3. Determine "airability" of particular record
4. Decide if play list and rotation is effective

CUES

License commitment, audience needs, competition, budget

Availability of record sales information, trade publication listings, talent and style of air personality, programming concepts, audience response to request, sales reaction
Popularity, relationship to format, audience request

Audience reaction, ratings, programming department reaction

ERRORS

Ineffective, unpopular music programming, loss of audience and revenue
Ineffective, unpopular music programming, loss of audience and revenue

Music inconsistent with programming format, ineffective, unpopular music programming, loss of audience and revenue
Ineffective, unpopular music programming,loss of audience and revenue

(TASK STATEMENT) GENERATE PLAY LIST

SCIENCE	MATH – NUMBER SYSTEMS
Writing science Interpersonal communication Behaviorial sciences as applied to human need Psychology as it is applied to audience need	Basic counting Statistical analysis Basic probability skills

COMMUNICATIONS

PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS
Reading	Play lists, trade magazines, (Billboard, Broadcasting) record store sales lists	Word recognition, punctuation discrimination, vocabulary
Talking	Record store management, reps, distributors, audience samples, promotional people	Articulation, enunciation, poise, awareness, persuasion
Writing	Play lists, analysis, surveys, memos, comments, notes	Organization, conciseness, clarity, spelling, grammar, vocabulary
Listening	Ideas, proposals, audience feedback, promo people, reps, record store management sales staff	Concentration, auditory discrimination, discerning important and unimportant information
Seeing – observing	People, reaction to ideas, objects, copy/continuity	Kinetics, accuracy, poise, awareness

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(TASK STATEMENT) MAINTAIN MUSIC LIBRARY

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON	STEPS	SAFETY – HAZARD
Typewriter/writing materials Play list Storage areas Records/carts/tapes Coding system Filing system Record catalogues Record distributor contact list Music librarian Labels	1. Receive records from distributor 2. Fill out file card 3. Code record/tape 4. Have record dubbed on cart if necessary 5. Store record/cart 6. Pull daily music needs (if necessary) 7. File previous day's records 8. Order new releases as called for 9. Periodically clean out unused records or erase carts (donate old records) 10. Update filing system	None

DECISIONS	CUES	ERRORS
1. Determine workable filing/coding system	Need for smooth, efficient operation, scope of music library, music programming and format	Inefficient filing and storage of records/tapes/carts
2. Decide which records to dub on cart	Popularity of record, station policy, availability of cards	Inefficiency
3. Determine which records should be eliminated	Station policy, availability of storage and filing; air use of record, format change	Inefficient filing and storage of records/tapes/carts, run out of space

(TASK STATEMENT) MAINTAIN MUSIC LIBRARY

SCIENCE	MATH – NUMBER SYSTEMS
None	Basic counting skills Indexing skills Coding skills Basic number systems Ordering skills

COMMUNICATIONS

PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS
Reading	Record covers, letter correspondence, file systems, memos, inventory lists, program logs if necessary	Word recognition, punctuation discrimination, vocabulary
Talking	Media reps, promo people, personality staff, audience	Articulation, enunciation, poise, awareness, persuasion
Writing	Play lists, correspondence, file sheets, organizational material memos	Organization, conciseness, outlining, clarity, spelling, spelling grammer, vocabulary, creativity
Listening	Personality staff, promo people, reps, audience	Concentration, auditory discrimination, discerning important and unimportant information

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Duty G

PRODUCTION OPERATIONS

1 Operation of production control room for recorded or live material

(TASK STATEMENT) OPERATE PRODUCTION CONTROL ROOM FOR RECORDED OR LIVE MATERIAL

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON

Production control room – board, mikes, carts, recorders, turntables, clock, patch board, patch cords,
Production room operator
Scripts
Talent
Recorded music
Live musicians
Tape Guests
Splicing equipment
Telephone
3 second delay device
On duty engineer, "marti" remote unit

STEPS

1. Study script, log, needs list for specific program, commercial, etc. to be recorded.
2. Select appropriate recording equipment – mikes, procedure
3. Set up production room
4. Pre-produce any needed audio elements (recorded music, sound effects, etc.)
5. Set levels*
6. Equalize levels
7. Record (if necessary)
8. Mix and dub as necessary**
9. Evaluate master tape
10. Label master tape and file

Note* – Steps 5-7 for remote production would be on location.

Note** – If live, step 8 would result in final program result (also omit dub if live – steps 9 and 10)

SAFETY – HAZARD

Electric shock

DECISIONS

1. Determine production needs for specific recording assignment, mike choices, recording equipment procedures
2. Decide which elements can and should be preproduced
3. Determine if production is acceptable

CUES

Needs of script, program, available equipment, standard operating procedures, budget, time limits

Needs of script/program, production availabilities, need for efficiency, difficulty of task
Station standards, common sense, program director's reactions, time available for

ERRORS

Ineffective or inefficient production techniques

Ineffective or inefficient production techniques

Below-level production standards, loss of audience and revenue, dissatisfaction of program director

(TASK STATEMENT) OPERATE PRODUCTION CONTROL ROOM FOR RECORDED OR LIVE MATERIAL

SCIENCE	MATH – NUMBER SYSTEMS
Electronics as applied to equipment operation Electrical engineering as applied to equipment operation Sound and sound transference (nature of)	Basic counting skills Basic meter reading Basic time measurement Basic digital identification

COMMUNICATIONS

PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS
Reading	Instruction, script, copy/continuity,	Word recognition, puncuation discrimination, vocabulary
Talking	Personality, guests, other engineering staff, management	Articulation, enunciation, poise, awareness, persuasion
Listening	Instruction, guests, management, personality, director	Concentration, auditory discrimination, discerning important and unimportant information
Seeing – observing	Personality, guest, director, reaction, program progression	Kinetics, accuracy, poise, awareness

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Duty H

PROGRAM MANAGEMENT

1 Supervise program production elements
2 Program evaluation

(TASK STATEMENT) SUPERVISE PROGRAM PRODUCTION ELEMENTS

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON	STEPS	SAFETY – HAZARD
Program director Production staff News director Public affairs director Typewriter/writing utensils Audience response surveys Needs report Production studio Engineer/operator Music director	1. Oversee production schedule based on time sales 2. Develop production format/and direction for station. Three periodic meetings with department heads and/or management staff 3. Schedule production time 4. React to continuity geared for production 5. Oversee selection of audio elements geared for production 6. Develop policy for station time use by other media if necessary	None

DECISIONS	CUES	ERRORS
1. Determine production schedule	Time sales, station popularity, program needs	Station cannot meet production needs, ineffectual broadcasting, loss of revenue
2. Determine production format of station	Sales, program needs, community needs, public affairs commitment, license commitment	Poor commercial image, loss of audience/revenue, poor community relations
3. Determine production direction of station	Sales, program needs, community needs, public affairs commitment, license commitment	Poor commercial image, loss of audience/revenue, poor community relations
4. Decide if continuity is usable for station needs	Creativity, use of imagery/audio elements	Poor commercial image, loss of audience/revenue
5. Determine policy for production room use by other media	Requests from other media/organizations for station production room use	Alienation of other media, poor image, uncooperative atmosphere

(TASK STATEMENT) SUPERVISE PROGRAM PRODUCTION ELEMENTS

SCIENCE	MATH – NUMBER SYSTEMS
Basic logic as it applies to philosophy of station Interpersonal communication Psychology as it applies to persuasion and need Sociology as it applies to group compatability Kinetics Communicative science as it applies to verbal intercourse (group or otherwise)	Basic statistical skills Basic time measurement Basic counting

COMMUNICATIONS

PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS
Reading	Scripts, copy/continuity, analysis, surveys, reports, memos, programming recommendations, new ideas	Word recognition, punctuation discrimination, vocabulary
Talking	Copywriters, script designers, program coordinators, network reps, syndication people, studio reps	Articulation, enunciation, poise, awareness, persuasion
Writing	Program recommendations, analysis, surveys, policy statements	Organization, conciseness, outlining, clarity, spelling, spelling grammar, vocabulary, creativity
Listening	Program recommendations, management, staff ideas, network reps, syndication people, studio reps	Concentration, auditory discrimination, discerning important and unimportant information
Seeing – observing	Staff activity, program production, studio operation	Kinetics, accuracy, poise, awareness
Sensitivity	Audience need, staff and management, recommendations, new ideas	Interpersonal communication, kinetics, T.A.
95		96

(TASK STATEMENT) PROGRAM EVALUATION

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON

Program director
Program logs
Department heads
Management staff
Audience surveys
Ratings reports
Program surveys feedback
Pre-produced/syndicated programs
Network programming
Typewriter/wirting utensils
Reports/rating

STEPS

1. Gather program analyses and rating data
2. Analyze program and rating data
3. Evaluate programming based on program and rating data
4. Examine alternative programming – local, syndicated or network
5. Select alternative to existing programs
6. Acquire those selected syndicated or network programs
7. Initiate creative process by giving stamp of approval to local programming ideas
8. Improve existing programming by making program changes i.e. adding new elements to existing programming
9. Change entire format (after steps 1, 2, and 3, step 9 might apply)

   Note* – Decision is not only P.D. – decision made by management team.

   Note** -- May overlap into public affairs or news functions or vice versa

SAFETY – HAZARD

None

DECISIONS

1. Determine if rating information is accurate
2. Decide which program alternatives would perform better than existing programs
3. Determine if locally produced programming would meet needs of station
4. Decide if existing programs can be updated and/or modified
5. Ascertain if entire format should be changed

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CUES

Sample size, gathering techniques, demo and psychographics

How program does in other markets, nature of programming, audience need, comparison of similar programming in same market

Nature and worth of idea, salability, audience reaction to pre-show, comparison of similar programming in same market

Make up of existing program, compatibility to change, indicated weaknesses

Overall ratings, audience response, sales

ERRORS

Bad analysis, possible program change that isn't needed

Ineffective choice, audience loss, failure of programming

Ineffective idea, waste of time and money, loss of audience and revenue

Failure to improve programming, loss of audience and revenue, additional of basic format

Failure to SAVE A SINKING RADIO STATION

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(TASK STATEMENT) PROGRAM EVALUATION

SCIENCE	MATH – NUMBER SYSTEMS
Basic logic as it applies to philosophy of station Interpersonal communication Psychology as it applies to persuasion and need Sociology as it applies to group compatability Kinetics Communicative science as it applies to verbal intercourse (group or otherwise)	Basic statistical skills Basic time measurement Basic counting

COMMUNICATIONS

PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS
Reading	Scripts, copy/continuity, analysis, surveys, reports, memos, programming recommendations, new ideas	Word recognition, punctuation discrimination, vocabulary
Talking	Copywriters, script designers, program coordinators, network reps, syndication people, studio reps	Articulation, enunciation, poise, awareness, persuasion
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Listening	Program recommendations, management, staff ideas, network reps, syndication people, studio reps	Concentration, auditory discrimination, discerning important and unimportant information
Seeing – observing	Staff activity, program production, studio operation	Kinetics, accuracy, poise, awareness
Sensitivity	Audience need, staff and management, recommendations, new ideas	Interpersonal communication, kinetics, T.A.
99		100

Duty I PERSONNEL MANAGEMENT

1 Evaluate performance of programming personnel

(TASK STATEMENT) EVALUATE PERFORMANCE OF PROGRAMMING PERSONNEL

TOOLS, EQUIPMENT, MATERIALS, OBJECTS ACTED UPON

Program director
Employee files and records
Contracts and union agreements
Station policies
Job descriptions
Training manuals
Placement service information
Trade publication classified ad sections
Applicant information
Source list for colleges, training schools
Ratings for personalities

STEPS

1. Consult job descriptions, training manuals, station employee policies, employee records, contracts and agreements (develop if necessary)
2. Establish criteria for job performance
3. Meet with each employee periodically to review progress
4. Evaluate performance
5. Promote or give raises where needed
6. Place ineffective personnel on probation
7. Suggest improvements, set up objectives – where needed
8. If no improvement, discharge employee or fail to renew contract
9. *Advertise openings
10. Consult applicant files
11. Interview prospective replacements
12. Hire best candidate
13. Orient new employee to job
14. **Train in specific duties

*Note – In instances where an employee quits, begin process at step 9

**Note – Or have immediate supervisor train employee

SAFETY – HAZARD

Personal violence from irrate employees
Union-management disputes – strikes, loss of income

DECISIONS

1. Decide on job performance requirement criteria
2. Determine if employee is satisfactorily accomplishing task
3. Decide to promote, grant raise, pass or place employee on probation
4. Determine to remove employee on probation
5. Determine most effective new employee candidate

CUES

Job descriptions, contracts, station policy, union agreements

Job descriptions, contracts, station policy, union agreements, job performance requirements, evaluations of superiors, ratings (for talent), community response

Job descriptions, contracts, station policy, union agreements, job performance requirements, evaluations of superiors, ratings (for talent), community response

Failure to improve or meet objectives

Job criteria, candidates' credentials, experience, references, interview reactions

ERRORS

Ineffective personnel management, inefficient output unrealistic goals and expectations, union difficulties

Underachieving employees, inefficiency, inept employees, ineffective personnel management, inefficient output, unrealistic goals and expectations, union difficulties

Ineffective evaluation of personnel, indecisive actions

Unfairness to employee, ineffective output

Not hiring the best available person for the job

(TASK STATEMENT) EVALUATE PERFORMANCE OF PROGRAMMING PERSONNEL

SCIENCE	MATH – NUMBER SYSTEMS
Interpersonal communication Psychology as it applies to human behavior and evaluation Sociology as it applies to group interaction Kinetics Communicative science as it applies to evaluation and verbal intercourse	None

COMMUNICATIONS

PERFORMANCE MODES	EXAMPLES	SKILLS/CONCEPTS
Reading	Personnel evaluation reports, job descriptions, job analysis, objectives, resumes, application, audience feedback	Word recognition, punctuation discrimination, vocabulary
Speaking	At seminars, conferences, meetings	Articulation, enunciation, inflection, tone, audience awareness, facial expression
Talking	Management, staff, applicants, job placement agencies, media people, audience	Articulation, enunciation, poise, awareness, persuasion
Writing	Evaluative reports, job analyses, objectives, memos, comments, notes, staff promotion recommendations	Organization, conciseness, outlining, clarity, spelling, spelling grammar, vocabulary, creativity
Listening	Management, staff, ideas, recommendations	Concentration, auditory discrimination, discerning important and unimportant information
Seeing – observing	Staff activity, job performance, individual interaction, personal growth	Kinetics, accuracy, poise, awareness
Sensitivity	People, events, activity, growth	Interpersonal communication, kinetics, T.A./TM

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